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Illustrated
Topographical Record
of London.

THIRD SERIES.

The London Topographical Society,

16, CLIFFORD'S INN, FLEET STREET, LONDON, E.C.

1900.

ILLUSTRATED
TOPOGRAPHICAL RECORD
OF LONDON.

ILLUSTRATED 104993
TOPOGRAPHICAL RECORD
OF LONDON.

THIRD SERIES.

Changes and Demolitions, 1888—1890.

London Topographical Society:
16, CLIFFORD'S INN, FLEET STREET, LONDON, E.C.

1900.

[Issued as a publication of the Society for 1899.]

HERTFORD
PRINTED BY STEPHEN AUSTIN AND SONS.

PREFACE.

THIS Third Series of Mr. Emslie's drawings of London buildings that have been pulled down during recent years will in all probability be the last issued in the present form. It is proposed to include future instalments of the Illustrated Topographical Record, along with other miscellaneous issues, in a yearly volume to be called the Society's "Year-Book" or "Record." Hitherto the Annual Reports have been issued merely as pamphlets; the first part of the Handbook to the Society's maps exists only in that shape; the Topographical Record itself has been issued only in paper covers. The idea is to bring these several items together and to issue them, with any other matter that may be added, under one cover—an 8vo volume bound in cloth—as the Year-Book of the London Topographical Society. The volume, of which the Illustrated Topographical Record will form a prominent feature, will include the Proceedings of the Annual Meetings and any other Meetings of the Society that may from time to time be held; a descriptive catalogue of the Society's publications; annotations on the maps and views published by the Society; while reprints of documents and data illustrative of London topography and history will here find an appropriate place. It is thought that such a series of Year-Books, giving a continuous record of the Society's work as well as a miscellany of original information, will be much appreciated as a constant feature among the Society's publications.

As in previous issues of this Illustrated Record, we are indebted to our artist, Mr. Emslie, for a useful commentary on his pictures, and Mr. Philip Norman has again favoured us with some interesting historical memoranda on the various buildings now lost to London but here recorded. Their respective contributions are distinguished by their initials.

Those members of the Society who went over the houses in Austin Friars and Great Winchester Street previous to their demolition some years ago will be pleased to have the memorials of those survivals of a past phase of London city life which are herein presented. There are not so many illustrations in the present issue as in the two previous parts, the size being determined by considerations of means ; but all the pictures are interesting for their subject as well as for their excellence in point of execution. Probably the picture of Stafford's Almshouses will be found not the least attractive. The anecdotal character of the annotations on this view is due to the fact that for many years our artist resided opposite the scene which his drawing has preserved from oblivion.

As the work of our Society proceeds its distinctiveness becomes increasingly apparent. So far from conflicting with other Societies, it performs a useful service to all by complementing their activity. Members of the learned body which occupies itself with the archæology of London and Middlesex are glad to possess the maps and views we have reproduced, and when the admirable efforts of the Society for the Protection of Ancient Buildings prove unavailing to save some bit of old London, it becomes the part of the London Topographical Society to preserve an accurate likeness of the memorial in its Illustrated Record. This work, although falling far short of completeness (so rapidly is the transformation of London being effected), has met with genuine appreciation thus far, and the Council look forward to an increased membership roll to enable them to deal with it more fully in the yearly volume which it is proposed to issue as the official organ of the Society.

As many members will doubtless wish to place on their shelves as a bound volume the three parts of the Record in this *format*, a general title-page and index have been included in this part.

T. FAIRMAN ORDISH,

On behalf of the Executive Committee.

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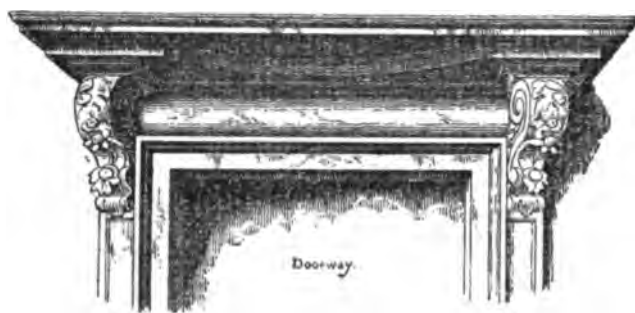
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I.—No. 21, AUSTIN FRIARS.



II.—No. 21, AUSTIN FRIARS : DOORWAY.

I AND II.

NO. 21, AUSTIN FRIARS.

A HOUSE in the north-west corner of Austin Friars. The only ornamental feature of the exterior was the hood of the doorway with its carved brackets ; of this a detailed drawing on a larger scale is given. The low building in the centre of the view appeared to be of later date than the house itself.—J. P. E.

This house had been built in the latter part of the seventeenth century, possibly before the Great Fire, which did not extend so far north. In the year 1705 it came into the hands of Herman Olmius, merchant, who was descended from an ancient family of Arlon, in the Duchy of Luxembourg, and was naturalized by Act of Parliament, 29 Charles II. He was a member of the French Protestant Church in Threadneedle Street, and having made a large fortune, died in 1718. His eldest son died Deputy Governor of the Bank of England, and his grandson was raised to the Irish peerage as Lord Waltham, but the title became extinct in the next generation. For many years, beginning in 1783, the well-known Huguenot family of Minet occupied the house, and in 1838 Messrs. Thomas, Son, & Lefevre were established here, the last-named being a brother of the late Lord Eversley. This house was remarkable as having come down to us in an almost unchanged condition from its earliest time ; to the west it formerly overlooked the Drapers' Garden, and it had a garden of its own some half an acre in extent, with brewery, coach-house, and stables. Inside, there was a good staircase, some of the rooms were charmingly panelled, a strong room and parts of the kitchen were lined with Dutch tiles, and in front of a Purbeck marble mantelpiece appeared, in white marble, the Olmius Arms, with elaborate quarterings. This house was swept away in 1888. The boundary at the end of its garden had been formed by one side of the premises known as No. 23, Great Winchester Street, of which a view is given on a succeeding page.—P. N.

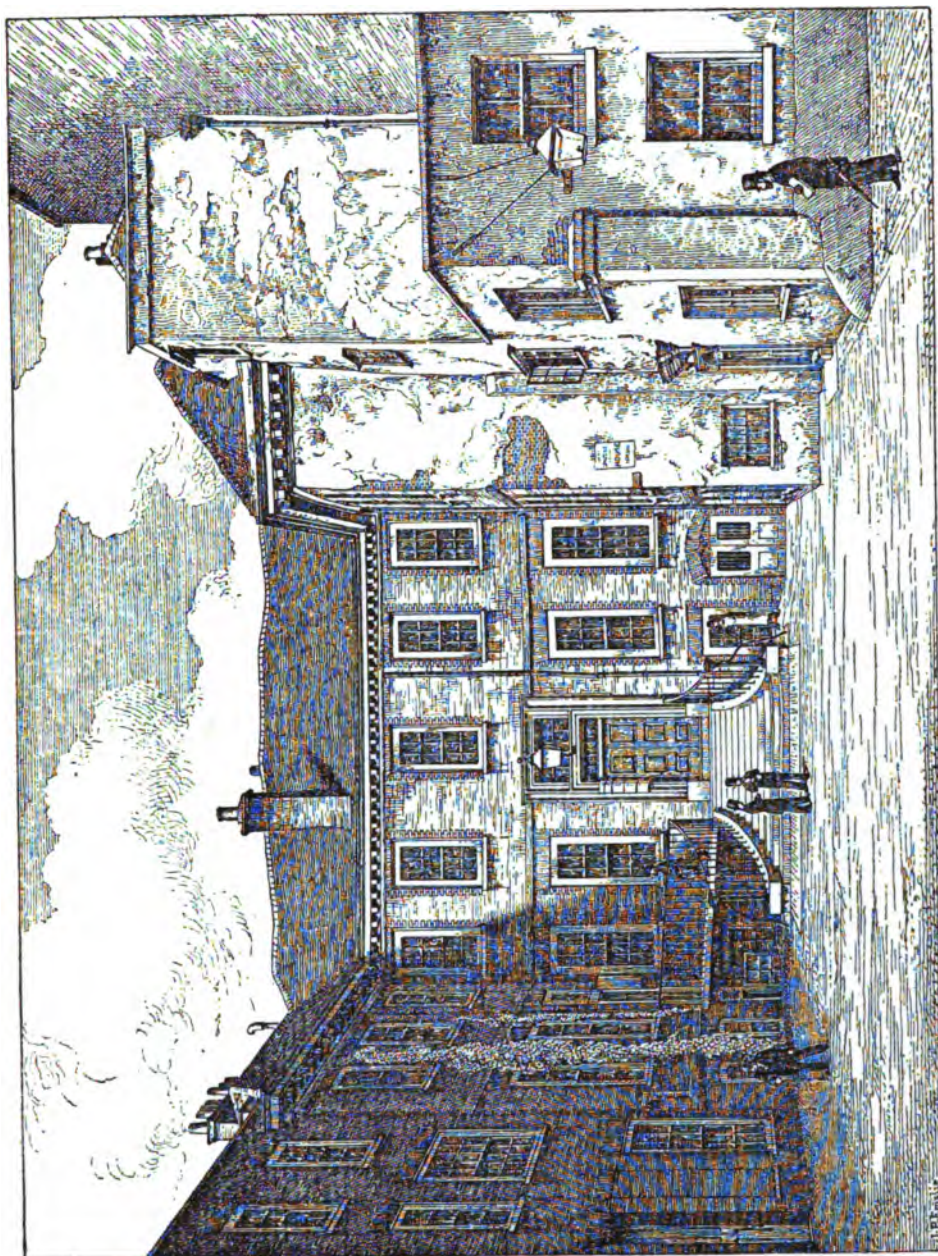
B

III, IV, AND V.

NO. 23, GREAT WINCHESTER STREET.

THIS house was situated at a right-angled bend of Great Winchester Street, and a part of that section of the street which leads to London Wall is seen on the right of the view. It was a red-brick house, with wings and a tall gable roof to house and wings, and appears as if it had formerly stood by itself, probably with a courtyard in front. If this were the case, the houses which abut upon the wings must (judging by their antique design) have been built soon after the erection of the house. The turret-like structure on the right of the view is of a kind often seen in eighteenth-century and late seventeenth-century houses; but, if it had been a part of the large house, one cannot but believe that the cornice of the wing would have been carried round it instead of terminating abruptly as it does, thereby suggesting that a part of it has been either cut away or concealed by the later building, which, though mean in itself, has a very fine doorway, which, in its pilasters, cornice, and brackets, is of richer design than the doorway of the large house. On the left of the view is seen a house whose windows, of irregular size, are of the same design as those of the large house, and which completely hides one side of the wing of the large house. That this side of the wing was formerly open to view is suggested by the termination of its gable roof with its dormer window.

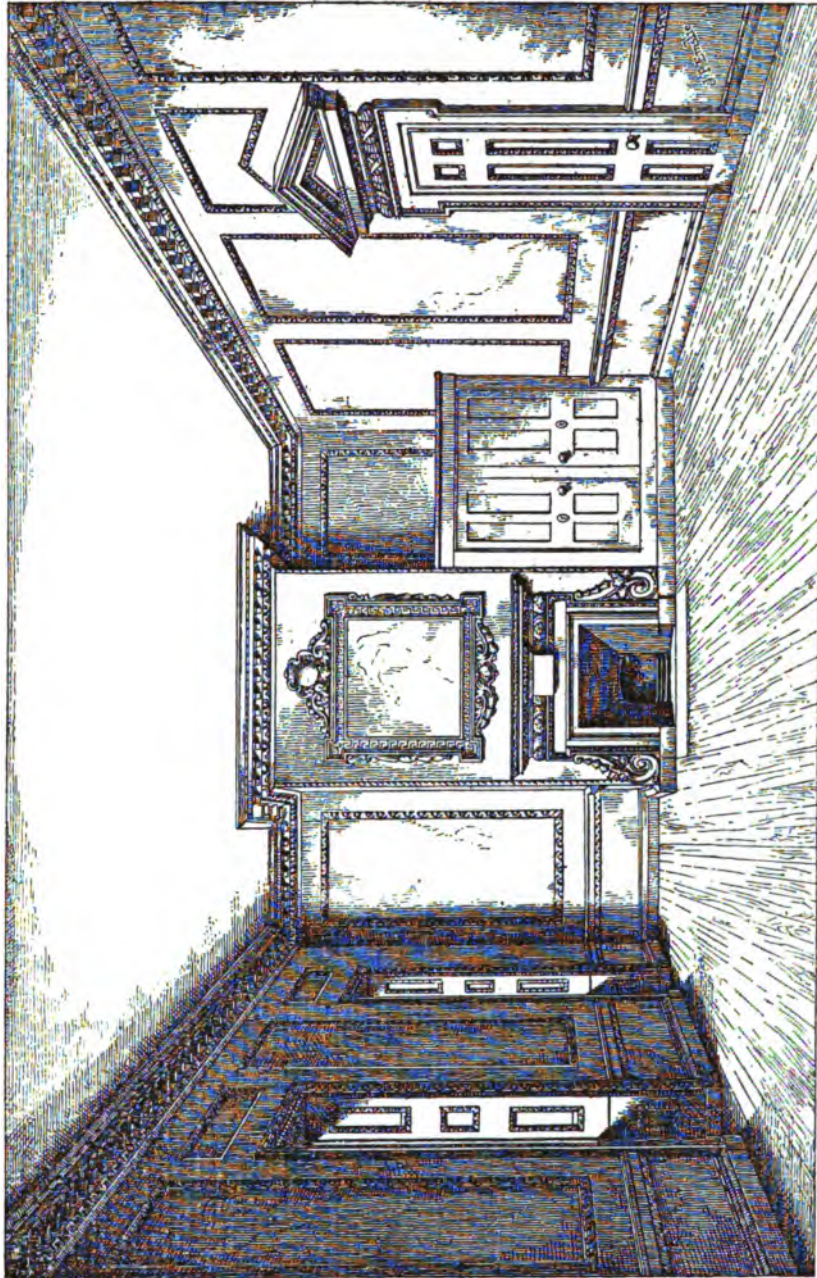
Plate IV shows the staircase of this house, with elaborate banisters, whose shafts were alternately plain and of the corkscrew pattern; the panels were richly moulded, the central panel in each wall above the landing having the Grecian labyrinth within its outer moulding, and, above it, a sculptured head with drapery and foliated scrolls on each side; the panels right and left had festoons of flowers above them; on the wall above the landing was a panel of similar design to the central one; on the other walls, and, on each side of this, and



III.—No. 23, GREAT WINCHESTER STREET.



IV.—No. 23, GREAT WINCHESTER STREET : STAIRCASE.



V.—No. 23, GREAT WINCHESTER STREET : AN INTERIOR.

level with its top, a boss with scroll-work sides, from which depended a twisted ribbon terminating in spreading foliage, beneath which was a large mass of fruit, from which hung a twisted ribbon with a fanciful love-knot, and, beneath it, small scrolls and drapery. The ceiling was richly panelled, although the mouldings of the panels were shallow, as were also the light fanciful scrolls and foliage within them; in the centre, however, a circular panel had a bold moulding, with the egg-and-tongue pattern around it. In this view I have wilfully cut away the landing of the first floor in order to show the upper walls of the staircase.

Plate V shows the first-floor front room. The press to the right of the fireplace is a discordant note; beyond this the room appeared to be in its original condition, with its richly bracketed and moulded cornice, and the egg-and-tongue moulding along the edge of every panel in the room, a laurel-leaved capping to the door, with a pediment above it, and a richly ornate fireplace beneath an elaborately carved panel.—J. P. E.

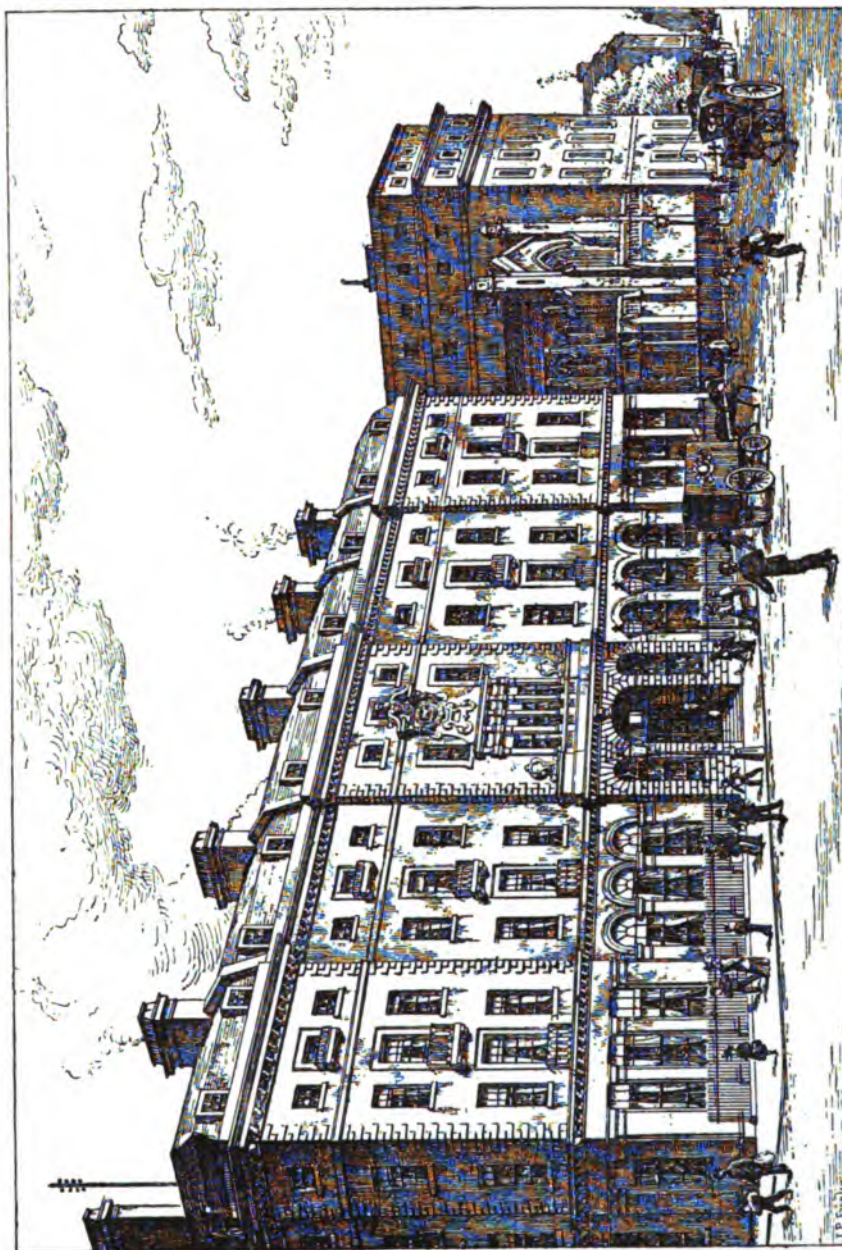
A fine old mansion, standing back from the street, and approached through a paved yard, with a lodge on each side of the entrance. Outside, as may be seen from one of our illustrations, its chief characteristics were a somewhat high-pitched roof and wings projecting forward. Within, the staircase, with its plaster decorations, was handsome, and there was a chief reception-room of fine proportions on the first floor. These also the artist has drawn. There were other well-panelled apartments, and the kitchen range was very archaic. After the Dissolution the house and gardens of the Augustine Friars had passed into the hands of William Paulet, first Marquis of Winchester, hence the name Winchester Street. From a date carved on a grotesque bracket formerly to be seen at the north-east corner, it appears that the street was constructed, partly at least, in the year 1656, during the government of Cromwell. Strype, writing in 1720, says that here was "a great messuage called the Spanish Ambassador's house, of late inhabited by Sir John Houlton, Knight and Alderman, and other fair houses." Even down to our time it was a remarkably picturesque specimen of a London street.—P. N.

VI.

"BULL AND MOUTH" HOTEL, ST. MARTIN'S-LE-GRAND.

A LARGE modern building of classic design, with a stuccoed front, but retaining, over its central doorway, a carved sign, the "Bull and Mouth," representing a bull within the abnormally large and fearfully distorted mouth of a man, whose distended nostrils and violently upraised cheeks sufficiently express the pain which he suffers in performing what is certainly an extraordinary feat. This sculpture is now in the Guildhall Museum, together with the sign in Angel Street mentioned below by Mr. Norman. Beyond the hotel is seen the French Protestant Church which, with the hotel, has long been removed to make room for the buildings which the constant extension of the Post Office business has rendered necessary. The large building beside the church is devoted to the work of the telegraph department of the Post Office. Beyond it is seen a tree, one of several in the churchyard (now converted into a public recreation-ground) of St. Botolph, Aldersgate, a relic of that semi-rural appearance which was a feature of the city in olden times. A little beyond the houses at the back of this tree, stood the group of half-timber houses shown in the next plate.—J. P. E.

Described by Strype as an inn "large and well built, and of a good resort by those that bring bone lace, where the shopkeepers and others come to buy it." He adds that "in this part of St. Martin's is a noted meeting-house of the Quakers, called the Bull and Mouth, and where they met long before the Fire." The inn and the meeting-house for Quakers were probably one and the same. I have found no earlier mention of it than that quoted by Mr. Wheatley in "London Past and Present," where we are told that it was to the "house called the Mouth, near Aldersgate, in London," that the body of Free-born John Lilburne was conveyed on his death, August 29, 1657. In time it became a famous coaching inn, at its zenith during the early part of this century, just before the development of railroads; when Mr. Edward Sherman, who also had the "Oxford Arms," Warwick Lane, was landlord.



VI.—"BULL AND MOUTH" HOTEL, ST. MARTIN'S-LE-GRAND.

It was he who, in 1830, rebuilt the old house, which had been very picturesque, with three tiers of galleries; several illustrations of it exist. On the new building, over the main entrance, a statuette of a bull was placed within the space of a gigantic open mouth. Above was a bust of Edward VI, together with the Arms of Christ's Hospital, to which institution the ground belonged. Beneath was a table inscribed with the following doggerel rhyme :—

“ Milo the Cretonian an ox slew with his fist,
And ate it up at one meal: ye Gods, what a glorious twist!”

Another and perhaps an earlier version of the sign was over the entrance to the Great Northern Railway receiving-house in Angel Street, formerly the back entrance to the inn yard. After the coaching business came to an end the house continued to do well under a new name, that of the Queen's Hotel, until its final closing in the Autumn of 1886. In the following winter it was used as an adjunct of the General Post Office, and in July, 1887, the Jubilee fittings of Westminster Abbey were sold by auction in the large coffee-room. Shortly afterwards the whole was pulled down to make room for an extension of the General Post Office.

The origin of the double sign, Bull and Mouth, has been much discussed. It is generally supposed to be a corruption of Boulogne Mouth, the entrance to Boulogne Harbour, that town having been taken by Henry VIII; but there is no record of the sign having come into being till long after his time, and this idea is said to have originated with George Steevens, who was called, not without reason, a mischievous wag in literary matters. We have seen that in 1657 the sign appears to have been simply the Mouth; at that time there was also a “Mouth” tavern in Bishopsgate Street, where, to judge from Pepys' Diary, Quakers used to meet on Sundays; and the Mouth appears in a rhyming list of taverns which is to be found in Heywood's “Rape of Lucrece.” Boyne suggests Bowl and Mouth as possibly the original sign. A seventeenth-century trade token was issued from a “Bull and Mouth” in Bloomsbury, still represented by a modern public-house at No. 31, Hart Street.—P. N.

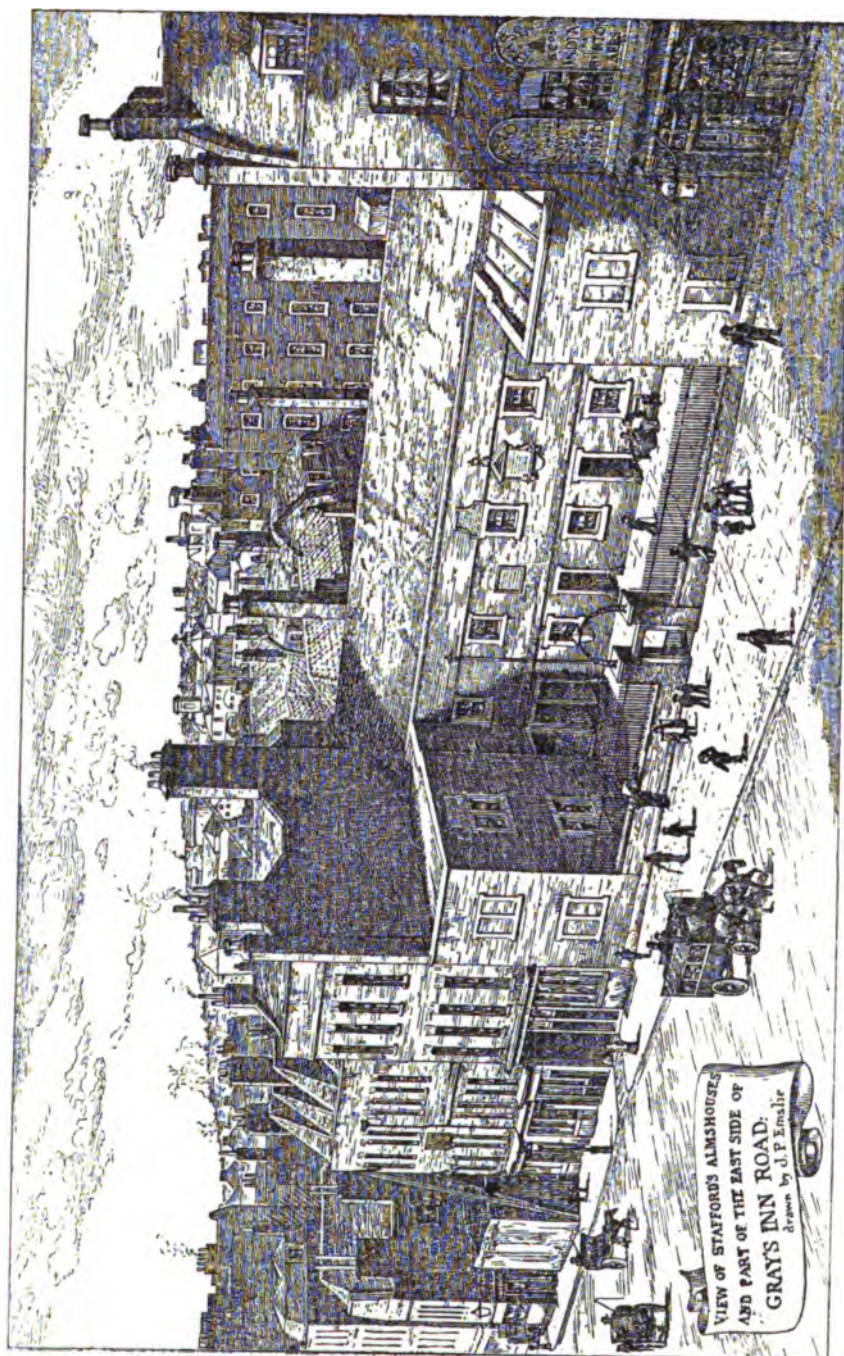
VII.

NOS. 164-167, ALDERSGATE STREET.

HOWEL, writing in 1657, says : " This street resembleth an Italian street more than any other in London, by reason of the spaciousness and uniformity of Buildings, and streightness thereof, with the convenient distance of the Houses ; on both sides whereof there are divers very fair ones, as Peter House, the Palace now, and Mansion of the most noble Marquis of Dorchester. Then is there the Earl of Tenet's House, with the Moon and Sun Tavern, very fair structures." Thanet or Shaftesbury House, said to have been designed by Inigo Jones, was pulled down in 1882. An old building, wrongly called Shakespeare's house, succumbed in 1879 ; it had been the " Half Moon " Tavern, and was perhaps identical with the " Moon " Tavern mentioned by Howel. The picturesque group of houses here depicted remained till about ten years ago. They had no history that could be traced, but were interesting specimens of street architecture of the early part of the seventeenth century.—P. N.



VII.—Nos. 164-167, ALDERSGATE STREET.



VIII.—GRAY'S INN ROAD.

VIEW OF STAFFORD'S ALMSHOUSES
AND PART OF THE EAST SIDE OF
GRAY'S INN ROAD.
drawn by J.P. Embley

VIII.

PART OF THE EAST SIDE OF GRAY'S INN ROAD.

ON the right of the view is the "Sun" Tavern, and, next to it, the group of houses known as Stafford's Almshouses. The door in their centre leads to the yard of the Workhouse of St. Andrew's, Holborn, which is seen above and at the back of these almshouses. Over this door is a tablet, on which was written :

"Stafford's Almshouses. Persons who have been Housekeepers in the Upper Liberty of the Parish of St. Andrew Holborn, or of the Parish of St. George the Martyr, and who wish to Partake of the Benefits of this Charity, may obtain Information of the Treasurer, whose Address may be known by Application to one of the Residents in these Almshouses."

Over a window above and to the right of this is a slab with curved sides, which was inscribed :

"This Almshouse was Erected & Endowed by Alexander Stafford, Esq. in y^e year 1633 for the Maintenance of Ten poor people (viz.) Four Men & Six Women being all un-Married & Inhabitants of that part of the Parish of St. Andrews Holbourn which lieth above the Barrs. To which Mr. John Wright his Executor added very Considerably.

"The said Alexander Stafford, Esq. Gave Thirty Pound a Year for ever towards y^e further Reliefe of 14 Poor Women belonging to an Alms House at Frome Sellwood in Somerset Shire being the Place of his birth."

To the right of this, and over a door, will be seen a slab with scroll-work sides and a pediment surmounted by an urn. This slab was inscribed :

“ Mr. Richard White, late of Baldwin's Gardens in this Parish, who died the 24th of October, 1748, left by his Will £500, the Interest of which for ever to be apply'd for the better support of the Poor inhabiting these Alms-Houses.”

The first-mentioned of these tablets was of wood with a painted inscription, the other two were of stone, and when, in 1845, I first came to live opposite these houses, the original stone of the tablets could be seen with the inscriptions upon them in incised letters. After a while it was deemed expedient to paint the slabs with what is called 'stone-colour.' In doing this the letters were so filled with paint as to render the inscriptions almost illegible. I well remember the intense amusement which was afforded to me, then a little boy, on seeing, first, the dismay of the master-painter when he saw the result of his men's work ; secondly, the steady plodding of a workman, who, through the whole of a long day, was engaged with a pointed tool picking the paint out of the letters ; thirdly, the excessively unsatisfactory result obtained with the paint sticking up round each letter like that which engravers call 'burr' ; fourthly, the council (held in the little forecourt shown in the view) of the master and the men. The slabs were then repainted, the lettering again obscured, the picking-out process repeated, the rugged, 'burry,' half-obscure appearance again given to the lettering, and another council held with many upturned glances, pointings with fingers, and shakes of the head. Finally, the slabs were painted over, and the inscriptions painted in black, and so they remained, with periodical renewals, until I saw the last of them : this was in 1888.

These Almshouses were of red brick, with the exception of the wings, which were of brown brick and appeared to be comparatively modern additions, and the brown-brick upper part of the wall, which I suppose was also modern, as one must believe that, with houses of the seventeenth century, the roof came down to the wall with no parapet in front. An old wooden seat was in front of the houses, and here I have often seen the old folks sitting in the sun, reading their newspapers, or chatting together.

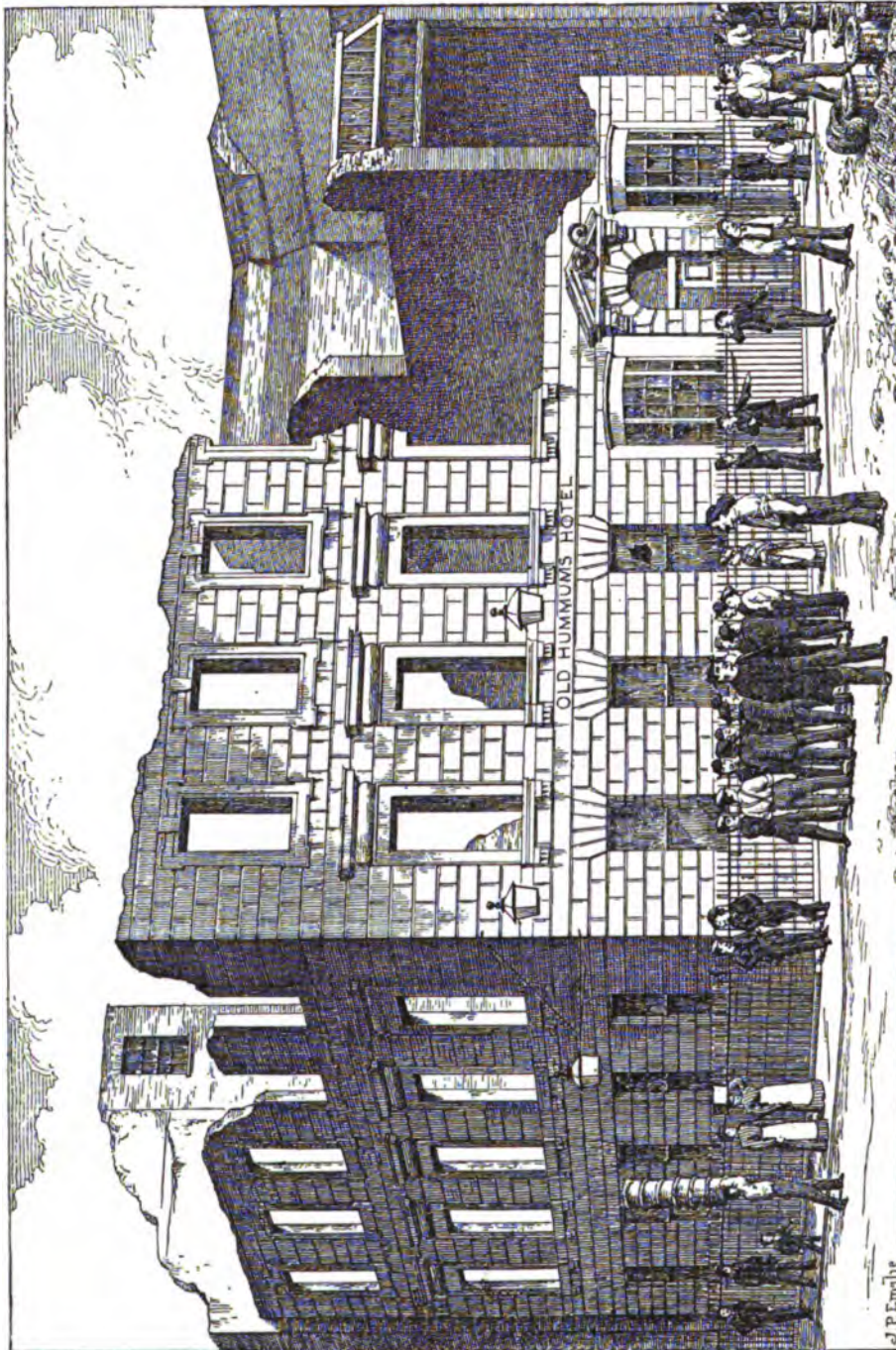
On the demolition of these Almshouses their late inhabitants were paid a larger income than they had formerly received, in order to enable them to provide themselves with lodgings. It is to be hoped that, out of the estate left by Mr. Stafford, some new almshouses may be built as a monument to his beneficence, and a visible sign to those for whom it was intended.

On the left of these Almshouses is a modern brown-brick house, with a gateway which led into a yard, whose stables housed a number of funeral carriages, on which account the yard was known locally as "the black yard." On the left of this is a group of four red-brick houses, one of which had a small stone slab inscribed "T TS 1716," probably showing the date of erection of these four houses. The hoarding to the left of these is in front of an open space where formerly stood a factory, which was burnt down about 1883. Beyond this is the entrance to Fleur de Lis Court, and on the further side of the court is the "Swan and Horse-Shoe," a little old-fashioned public-house. On the further side of this building is seen the entrance to Elm Street, a narrow thoroughfare leading to Mount Pleasant.

The view over the houses is a fairly characteristic central London view, and was taken from the top room of 47, Gray's Inn Road, but it is now entirely lost, as all of the houses depicted in the foreground have long been pulled down, and very much taller ones erected on their site. In the middle distance is seen the Middlesex House of Correction, a group of large buildings with slate gable roofs, and, for prison architecture, by no means unpicturesque, their white stuccoed walls contrasting with the dark-brick houses beyond them. The oldest portion of this prison is in the centre, where an octagonal structure, with a lantern surmounted by a weathercock, marks the centre whence radiated the five wards of the prison. To the right of this are the two square towers of the chapel (a modern structure), and, to the left (above the 'black-yard'), are other recent additions. The whole of this prison has been pulled down, and the site occupied by new buildings for Post Office work. It will be seen that on the horizon the houses slope away rapidly on the left, marking the site of Pentonville Hill. The square tower on the horizon is that of the church of St. Mark, Myddelton Square, on whose left is seen the distant spire of St. Mary,

Islington, and on whose right (above the House of Correction Chapel) is seen the chimney of the New River Head.—J. P. E.

Stafford's Almshouses stood on the east side of Gray's Inn Lane (now Road), somewhat to the north of Little Gray's Inn Lane. In Hatton's "New View of London" (1708), it is stated that they were "in number 10, 6 for women and 4 for men, who had each £6 pr. ann., a load of coals yearly, and a gown once in a year. They must be single persons who have been housekeepers in the parish. They were founded about sixty years agoe by ——— Stafford, Esq." These somewhat picturesque buildings were destroyed about 1888-89, when important structural changes were made in the neighbourhood.—P. N.



IX.—"HUMMUMS" HOTEL, COVENT GARDEN.

IX.

REMAINS OF THE "HUMMUMS" HOTEL, COVENT GARDEN.

A WELL-KNOWN feature, now lost, of the corner of Russell Street and Covent Garden. This was not the original "Old Hummums" Hotel referred to in Boswell's "Life of Johnson" as the scene of a somewhat ambiguous and unsatisfactory ghost story, although the doorway, with its keystone arch and pediment supported by heavy brackets, the doors with their doubly bevelled panels, and the slightly projecting bow-windows with three lights, would seem to be remains of an older building.—J. P. E.

The "Hummums," on the east side of Covent Garden, derived its name from the Arabic word 'Hammam,' signifying a bath or bagnio, and appears to have been built in the latter part of the seventeenth century. In Hatton's "New View of London" (1708) we are told that it is "a place for sweating, kept by a Mr. Small. The rates are 5s. for a single person, and 4s. each if two or more come together. Here is also (besides the Hot Bath) a Cold Bath for such as are disposed to use it." The house in course of time became an hotel and tavern. Boswell relates how he questioned Dr. Johnson as to the truth of a story about the ghost of his cousin, Parson Ford, having appeared at the "Hummums." It was frequented by Dr. Wolcott (Peter Pindar), also by George Crabbe. The "Old Hummums" Hotel, as it had come to be called, was closed September 18, 1865, the lease having run out and "the site being required by the Duke of Bedford for the extension of Covent Garden Market." The "New Hummums," next door, at the corner of Russell Street and Covent Garden, became the "Hummums." It is this house of which we give an illustration; it was rebuilt in 1888, from the designs of Messrs. Wylson & Long, architects.—P. N.

Illustrated Topographical Record of London.

From Drawings by JOHN PHILIPPS EMSLIE,

WITH

Comments by the Artist

AND

Historical Notes by PHILIP NORMAN, F.S.A.

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